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After this period the author enters more fully into his subject. The XI cent. is rather meagre, but the XII cent. is quite prolific especially along the Rhine. That France shared in the revival is shown by works at Reims (S. Remi) and Cluny. The candlesticks, sconces or lanterns, chandeliers, and coronae or suspended crowns, remain usually the same in the XIII as in the XII cent. But new forms begin to appear in the XIV cent., and from that time onward a greater number of specimens have been preserved. The XV cent. was especially inventive; and among other novelties are the torch chandelier and the helix chandelier. Too often the Renaissance was led to forget the true purpose of light-bearing objects and to be carried away by love of decoration.

Throughout the book there is an abundance of material and information; the illustrations are copious and there is a good index.—MAURICE PROU, in *Rev. Art Chrét.*, 1891, No. 3.

L. DE FARCY. *La Broderie du XI<sup>e</sup> Siècle jusqu'à nos jours, d'après des spécimens authentiques et les anciens inventaires.* Belhomme; Angers, 1890.

The first fasciculus of this work has appeared, consisting of 48 folio pages and 64 phototype plates, and forming about one half of the entire work. While tapestry has been carefully studied, the subject of embroidery has been neglected, although this branch of the industrial art follows the same laws of development, has the same archæological characteristics, the same laws of color, and illustrates similar subjects. The author has been known for years as a specialist in this field and treats it with thorough mastery. It is only recently that such a work could have been safely attempted, for museums have been collecting embroideries to any extent only during some twenty years, and the inventories which the author uses as his second main source of information have been made known chiefly by modern publications. Especial attention is paid to technical processes, of which the author enumerates about thirty, and to the division also according to different kinds of design and ornamentation. In connection with this section there is an historical sketch of the subject. M. de Farcy is interested in the modern revival of the art by the study of ancient models which such books as his encourage.—JULES HELBIG, in *Rev. Art Chrét.*, 1891, No. 1.

W. A. NEUMANN. *Der Reliquienschatz des Hauses Braunschweig-Lüneburg.* Fol., p. 368. Holder; Wein, 1891.

This monumental work is worthy of the magnificent collection now belonging to the house of Brunswick-Lüneburg, which was the treasure of the Kings of Hanover. Dr. Neumann, to whom the task of drawing

up the catalogue was intrusted, was well qualified to accomplish it as he adds to his ability as an archæologist the acquirements of a liturgist and theologian. It is rather strange that in these days such a sumptuous book should be illustrated by superb engravings in black and white in the style of the XVIII century, which have, it is true, the advantage of perfect exactitude as they are taken directly from photographs. These engravings number 325. Of the objects which they represent there are at least thirty of capital importance, of the highest artistic value, in the most perfect preservation, of unimpeachable authenticity: crosses, portable altars, reliquaries, bindings, liturgical objects. Above all others towers the famous piece signed *Eilbertus Coloniensis me fecit*. No. 27 is interesting because, though barbarous, it certainly illustrates the passage from the *cloisonné* to the *champlevé* work. First among the rest are the two crosses called the *Welfen Kreuz* and the *Velletri Kreuz*, in both of which an enamelled cross of very early date is enclosed in an elaborate frame of Western mediæval workmanship: the enamels have been repeatedly studied and cannot be securely pronounced Eastern or Western. Of nearly equal interest is the *Stand Kreuz* with its foot of three leopards. Among the rest there are several domical reliquaries, the silver repoussé plaque of Demetrius and that of Duke Otho.

The work presents the treasures of the collection in a worthy manner, and is a most important contribution to our knowledge of this branch of Christian art.—F. DE MÉLY, in *Rev. Art Chrét.*, 1891, No. 2.

LA COLLECTION SPITZER. Fol. Quantin; Paris, 1890.

This is an incomparable work from the character both of the collection itself and the men who have illustrated it. M. Spitzer planned, shortly before his death, to issue a superb catalogue in seven volumes. Of these two have appeared. The authorities selected to carry out the work were MM. Froehner, Darcel, Palustre, Eug. Müntz and Em. Molinier, all authorities in their specialties. The first volume includes the Antiques, Ivories, gold and silver work and Tapestries, illustrated with 63 folio plates and many insets. The antiques, consisting mainly of Greek terracottas and Etruscan bronzes, are catalogued by the careful hand of M. Froehner. M. Darcel had charge of the ivories. In cataloguing the 171 numbers, he takes occasion to summarize the history of ivory carving from the early Middle Ages down to the XVII century, and each piece is examined in its chronological order. The classes of objects are numerous—coffers, croziers, horns, diptychs and book-covers, mirror-boxes, combs and statues of the Virgin of which there are a number of fine examples, especially of the XIV—XVI centuries. The section of the collection whose wealth is incomparable is that of the works in gold and silver and enamel. Por-